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CERAMICS

CINCINNATI POTTERY AT THE BARTHOLDI EXHIBITION.



THE examples of Cincinnati pottery sent to the Bartholdi Loan Exhibition did not arrive in time to be catalogued, and thus the ware unfortunately escaped the public recognition which it deserved. Instead of being assigned to a department, the different pieces were placed among the decorations, and while they added much to the general effect they did not receive the individual attention they merited. They were by all odds the best work from Cincinnati which has yet been exhibited in New York. Cincinnati pottery has hitherto been rather tentative, and noteworthy chiefly as evidence of the brilliant pluck and courageous experiments of the band of Cincinnati ceramic explorers. The works shown at the recent exhibition were outside of that ground. As the French say, the artists have "arrived." The pieces that were exhibited, with but few exceptions, had a mark of their own. There were a few specimens of Barbotine, and these were not only much better in color than any of the work that has been heretofore shown, but the ornament was much more judiciously used—that is to say, the work was more decorative and less pictorial, whereas in the pieces previously exhibited there has been a hardness of outline and a sense of the ground as a relief which is not found in Limoges work.



WARE FROM THE MATT MORGAN POTTERY COMPANY, CINCINNATI.

DRAWN BY ALBERT EVANS. SHOWN AT THE RECENT BARTHOLDI PEDESTAL FUND ART LOAN EXHIBITION, NEW YORK.

One of the pieces of Barbotine was a large open-mouthed vase from the Matt Morgan Pottery. The decoration was apparently suggested by reeds and straggling blades, but this did but little more than vary the grounding, which was in pale greens. About the rim was a decoration in relief, which appeared to be in clay. This was in dull red picked out with gilt, and was remarkable for the harmony it made with the pale greens. Several pieces were mounted in brass. One vase thus mounted was of fine dark but luminous blue, richly decorated with flowers, pansies apparently. The effect was of flashed color.

The most interesting work was that from the Rookwood Pottery, which is more original and equally artistic, done in the natural clays. A large vase with curving neck was of brown clay with a band of lighter clay at the narrowest part. The ground was in successive indentations resembling hammered silver. This in itself is very ornamental, but the vase was also decorated with drooping bunches of wistaria in light clays. This Rookwood ware is of a light creamy tint, and has apparently a delicate translucence. The examples from the Rookwood Pottery included both work in brown clays and this ware which suggests the refinement of egg-shell porcelain. The low vase illustrated was one of the most exquisite of the pieces shown, and was rendered especially attractive by its decoration of a wild rose with a spray of leaves. The drawing had the touch of nature, and the pinks and greens of flower and foliage were in happy relation to the tint of the ware.

The most remarkable specimen of Cincinnati ware in point of color was the large vase in the embroidery room. This vase was in cream clay, its narrow mouth being surrounded by a band of indented gold. Bands of the same gold divided the decoration lengthwise into oblique panels. The delicate ground color was the distinguishing mark of its excellence. This may be fitly compared to a luminous mist, or sunlight seen through a frosty vapor. The white was plainly felt, but it was full of radiance. The decorative forms were a pale crescent moon, tall, sparsely-limbed trees, and a flight of black-winged birds. These were all well chosen and well composed, and skilfully subordinated to the color effect specially aimed at.

M. G. H.

TREATMENT OF SUPPLEMENT DESIGNS.

"KAPPA" furnishes the following instructions for the treatment of the hepatica design for the decoration of a dessert plate given in the present number of the magazine (Plate 321). This is the eleventh of this excellent series of conventionalized American wild-flower decorations. The hepatica is a spring flower. It blooms surrounded by its autumn leaves, the new leaves not appearing until the flowers are going out of bloom. Make the back of the flower light bluish purple (add a little deep blue to purple No. 2 and apply in a light wash); face of the flower, central dot, apple green; petals, purplish blue, darkest toward the centre (add a little purple No. 2 to deep blue); when the first wash is dry apply a second wash of the same color to the inner half of each petal; make the stamens white (of china), remove color when dry with sharp point; calyx and stems of flowers brown green. Leaves, light part, mix brown green and a little apple green; dark spots, violet of iron; stems of leaves, violet of iron; back of leaves, a thin wash of violet of iron; background, Chinese yellow.

We give two designs by M. Louise McLaughlin, with the following directions, from her pen, for their treatment: In the design of a child's head for a plaque (Plate 325) draw the outline with water color, carmine, or brown. Have mixed upon the palette a flesh tint composed of about equal parts of flesh red No. 1 and ivory yellow; also a tint for shadows of black and brown green; another of black and deep blue green; some deep red brown and some brown No. 108 with black. A drop or two of clove oil should be poured out upon the palette, with which the colors can be kept moist until satisfactorily blended.

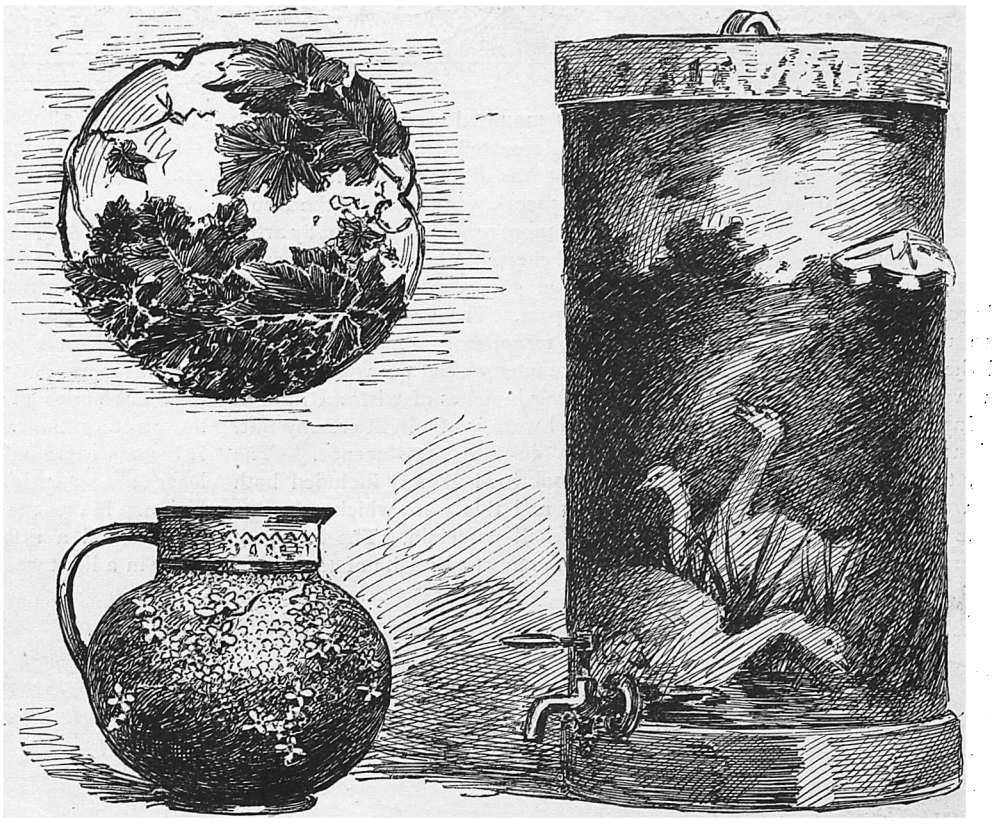
Care should be taken to use but little of it; for if it is in excess it renders the paint liable to crack in firing, and, at all events, if used in an appreciable quantity it interferes with the proper working of the colors, and attracts the dust floating in the atmosphere. The finger or blender should be barely moistened with the

oil before the color is blended, and this will be found sufficient to keep it moist long enough to facilitate the process of blending. A chamois-skin stump, such as is used for charcoal drawing, will serve as a blender—the sharp end for the more delicate parts, while the other can be cut off and used for the broad washes. The finger may also be used with advantage. If a brush is used for blending, hairs become detached from it, and dust is liable to settle upon the wet paint. This causes spots where the paint collects around them in drying. The flesh tints should be laid in with the flesh color mentioned above and shaded with a little black mixed with brown green, and the red of the lips and cheeks with deep red brown. The red brown should be used very delicately, and the tints of the cheeks should be worked into the flesh tint while it is wet. The eyes can be painted with the mixture of black and deep blue green. The same tint can be used very dark for the shadows and the edges of the iris. The line of the eyelashes may be delicately touched with black, where necessary.

The hair and eyebrows may be painted with brown No. 108, deepened by the addition of black, the eyebrows very lightly drawn by dragging the brush, charged with a very light tint of the brown and black and causing the hairs to spread. The same method should be used in painting the hair, which should not be drawn in separate lines with the point of the brush, but should be painted with a large brush dragged over the surface so as to spread the hairs, and the lights and shadows should be arranged in masses. Some good effects can also be produced by working into the color while it is wet. The background can be painted with brown green and black, using the color very freely and making a deep rich tint, which can be worked in with the blender or finger.

The cap and collar can be left the white of the china, shaded with black and a little deep blue green. For the frill of the cap and the lace of the collar a light wash of the gray, formed of the black and blue, may be laid, and the lights taken out with the stump while the paint is wet. It is unnecessary to use the clove oil for any parts except the flesh tints, where a large surface has to be covered and where the proper blending of the colors is important. Blending should not be resorted to except in the large washes, where it is necessary; the other parts and as much of the second painting as possible should be done with a broad, free touch with the brush. When these first tints have been laid and as much done to the whole as is consistent with freedom of execution, the piece should be fired. When it comes from the firing it should be rubbed with emery paper, as there will be rough points upon the surface which, if not taken off, will catch the paint in the second painting, and cause dark spots. The colors for the first firing should be rather light than otherwise, as they can be deepened afterward, and, being fixed by the firing, can be easily worked over and strengthened wherever it is necessary, and altogether brought up to the degree of finish required. Especial attention should be paid to the decided touches of the shadows around the eyes, the nostrils, the mouth, and the shadow of the cap on the hair.

In the snowball design (Plate 327) the ground may be painted with brown green, deep blue green, and green No. 36. The shadows of the flowers are painted with black mixed with a little brown green washed in with gray tints of varying intensity, and the high lights are laid in heavily with white relief color. The stems are painted with deep brown and black, and the leaves with brown green and green No. 36 in the darkest parts, and grass green No. 5 in the lighter parts; the highest lights being laid in with relief green No. 1.



POTTERY DECORATED BY MRS. JOSEPHINE C. MILLIKEN, OF HAMILTON, O.

DRAWN BY ALBERT EVANS. SHOWN AT THE RECENT BARTHOLDI PEDESTAL FUND ART LOAN EXHIBITION.



WARE FROM THE ROOKWOOD POTTERY AND MRS. M. L. NICHOLS, OF CINCINNATI.

DRAWN BY ALBERT EVANS. SHOWN AT THE RECENT BARTHOLDI PEDESTAL FUND ART LOAN EXHIBITION.